

S. F. MORRISH & SONS LTD.
THE RIVER PRESS
103 FISHERTON STREET
SALISBURY



THE
ROYAL ACADEMY
OF
MUSIC

MAGAZINE

No. 165

November 1956

*Q. Caroline St.
Carp St.
Riverside Hall Entrance*

THE
R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 165

November, 1956

Contents

<i>Prizegiving and Principal's Report</i>	..	50
<i>Concerts</i>	60
<i>Antwerp Exchange Concert</i>	61
<i>A British Musician on the Continent</i> <i>by Alan Bush</i>	63
<i>Presentations to Retiring Professors</i>	..	65
<i>R.A.M. Club Dinner</i>	66
<i>Opera</i>	67
<i>Presentation to Ernest Read</i>	68
<i>Births</i> <i>Marriages</i>	68
<i>In Memoriam</i>	69

R.A.M. Club

<i>Alterations to List of Members</i>	..	70
<i>Annual General Meeting</i>	..	71
<i>Notes about Members</i>	71
<i>New Publications</i>	74

Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

Prizegiving

by SIR ARTHUR BLISS

(Master of the Queen's Music)

The proceedings on July 20 opened with the National Anthem after which the Principal presented his Annual Report :

Principal's Report

I should like first to welcome you all to the Royal Academy of Music and to say how delighted we are to see you at our Annual Prize Giving, especially as this is the first occasion on which I have had the honour to make this report. I feel specially glad to welcome Sir Arthur Bliss and Lady Bliss, whose presence gives such distinction to our gathering.

It is usual for the Principal to speak first about the Governing Bodies of the Royal Academy, and in this connection I must mention with great regret the death of the Earl of Bessborough, who had been a Director since 1927 and had shown unfailing interest in the welfare of the Royal Academy, which he visited only a few weeks before he died. He was a man of great eminence and we shall miss him greatly. The Board of Directors has been strengthened by the addition of four members, Lady Harlech, Mr. C. E. Coke, Mr. H. P. Chadwyck Healey and the Hon. Antony Lyttelton, to all of whom we extend a warm welcome.

I regret that the promotion of Mr. Chadwyck Healey to the Board of Directors has involved his resignation from the Committee of Management, to which he has given so many years' devoted service. His love for the Royal Academy is not lessened, nor shall we see him, I hope, less often. Even if we shall be deprived at the Committee of Management of his valuable help, we shall retain his interest in another capacity.

During the year, two new members have joined the Committee of Management, and are cordially welcomed. These are Sir Gilmour Jenkins, Permanent Secretary of the Ministry of Transport, and Sir Keith Murray, Chairman of the University Grants

Committee. Sir Gilmour Jenkins is an amateur musician of wide experience and great skill. Sir Keith Murray, though not a performer, has long been a devoted lover of music, and I feel that the Royal Academy is particularly fortunate to have gained the co-operation of these two distinguished and able men.

An important development of the last year has been the creation of a Professors' Advisory Committee, which has been invited by the Committee of Management to advise upon all matters connected with the curriculum, and to represent the point of view of the Professorial Staff. All branches are represented in this committee, and I attach great importance to its activities, which will greatly benefit the work of the Royal Academy of Music.

There have been, I am sorry to say, severe losses to the professorial staff. Five most distinguished professors have reached the retiring age, and the Royal Academy is the poorer because of their retirement. They are Miss Vera Beringer, Mr. Ernest Read, C.B.E., whose award in the Honours List we all welcomed, Mr. Marcus Thomson, Mr. Percy Waller, Mr. Herbert Withers. These professors, so well known personally to you all, are musicians and teachers of the highest quality, to whom the Royal Academy and the world of music owe a great deal. Sorry as I am that their retirement should fall at the end of my first year, I feel glad to have known them while they were still in full work in the Royal Academy: even during this short period I have learned to understand the distinction of the contribution that they have made to the life of the Royal Academy. We wish them happiness and health and we hope often to see them within the walls of the Royal Academy.

Among those who were formerly professors or students, there have been losses through death. Dr. H. W. Richards, for many years a professor of organ and the Warden of the Royal Academy, died in his 92nd year. Mr. Percy Heming, Mr. Aubrey Brain and Dr. Harold Rhodes will all be long remembered here. Past students will also remember Mr. H. L. Southgate, so long the Chief Clerk, who also died during the year.

The names that I have mentioned were well known not only in the Royal Academy but in the world of music as a whole, and it is right that on an occasion like this, the influence and achievement of these musicians should be remembered with gratitude.

A number of appointments have been made to the professorial staff during the year and for the next year. I should like to mention the names of Mr. Derek Honner, flute, Miss Mildred Litherland, pianoforte, Miss Pauline Stuart, speech and drama, and Mr. John Walton, double bass. I have also invited Mr. Scott Goddard, Mr. Bruce Boyce and Mr. Peter Katin to join the staff in September, 1956, together with Mr. John Gardner, the composer, and Mr. Watson Forbes, who will be a great asset to our chamber music department.

I should like to say a word now about the musical and other activities during the year. There have been outstanding opera productions in which our students under the direction of Mr. Myers Foggin and Mr. Terence Lovett and Mrs. Pattinson have given creditable performances of Vaughan Williams's *Riders to the Sea*, Lennox Berkeley's *Dinner Engagement*, and Mozart's *Don Giovanni*.

Among the Speech and Drama performances I should like to mention the productions of *The Eumenides* and *The Beaux Stratagem* and also two very enjoyable Poetry Recitals.

The orchestras have played well under their conductors Dr. Clarence Raybould and Mr. Maurice Miles, and we have also during the year instituted a Third Orchestra which has provided very valuable experience for some of those who were not during their first year required for the First and Second Orchestra. Its value has been demonstrated by the fact that before this orchestra had been in existence for two terms some of its players had been snatched away for the First Orchestra, where they have already distinguished themselves. I have much enjoyed my work with this enthusiastic orchestra. Perhaps I may say at this moment that I think one of the Principal's most valuable privileges is that of making music with the students. I intend to

enjoy this opportunity and not to allow myself to be wholly occupied in administration.

I must mention with particular pride two performances of Benjamin Britten's *Spring Symphony* which were given under the direction of Mr. Frederic Jackson. This difficult work was sung and played by the Royal Academy students and a choir of boys from Brentwood School with very great skill and evident enjoyment. The youthful voices were specially effective in this particular music and the presence of the composer at the second performance added a touch of brilliance to the singing and playing which was unmistakable.

I should also like to mention the chamber concert of June 28 at which the Debussy Quartet in G minor and the Schubert Quintet in C major were played. This concert was the last of many to be presented in the Royal Academy under the direction of Mr. Herbert Withers, whose work for chamber music in our country has been so long, so distinguished and so fruitful. At the conclusion of this concert there was a short ceremony in which a presentation was made to Mr. Withers on behalf of past and present students by Mr. Meyer Stelow.

We have during the year exchanged concerts with the Royal Conservatoire of Music in Antwerp. Four of our students played in that institution in May and were highly praised; and during this term we have welcomed with great pleasure in the Royal Academy representatives of the Antwerp Conservatoire. These exchanges with continental conservatoires seem to me most valuable and stimulating, and I hope it will be possible to arrange them regularly in the future. We have also sent parties of students to many concerts and social occasions in which they have performed with credit.

The public successes of our students during the year have been outstanding. Joyce Barker and Elizabeth Simon were both awarded Ferrier Scholarships for singing, and two of the three Boise Scholarships were awarded to Meyer Stelow, violin, and Gwenda Milbourn, 'cello. The names of those who have been awarded

our internal prizes will be read to you later in the afternoon.

Naturally we are proud of these great distinctions, which are valuable in themselves and for the public reputation of the Royal Academy, yet I attach even more importance to the general level of achievement throughout the institution, and should like to say at this moment how much impressed I have been by the general character of the students. These students were selected by my predecessor, Sir Reginald Thatcher, and the Warden, so that I can speak of this matter without embarrassment. As I have worked so long in a great College of a great University, I naturally compare the ethos of the two places and the character of the students. I am much impressed with the Royal Academy standard and am interested that the students are so different from undergraduates in their reactions. This is perhaps a little surprising. They come from the same background, they are the brothers and sisters of those who have become undergraduates, and yet they are completely different in their general character. I do not wish to press the comparison, but I would say that the music students are in no respect inferior to the University ones, and I think that their artistic interests give them a special liveliness and quickness of reaction which are particularly noticeable. In some cases, I think, the music students are more business-like and concentrated in their attitude to their work. This may be due to the fact that our students have in most cases made up their mind before they come to the Royal Academy what their career is going to be. They work with purpose and conviction. Many undergraduates up to the time of leaving the University are still in doubt as to what their vocation is, and in these cases it is easy to understand why there is some lack of urgency in their efforts. This is by no means true of all undergraduates, and there is of course a great deal to be said in favour of a general education which is aimed at producing a certain character of mind rather than particular technical skill; in this matter it is possible that the schools of music have something to learn of universities just as the universities may have something to learn from the particular kinds

of discipline which the pursuit of an artistic career imposes if it is carried out with determination and under good guidance. Everybody recognizes that success in the musical profession and success in the world of art as a whole, insofar as we are able in our limited way to estimate success, is ultimately due to character and personality. Any institution worthy of the name of Academy ought to aim at influencing character as well as technical standards, and it is for this reason that the balance of the curriculum is so important. It is easy to go on adding subjects to a syllabus, and the subjects may be excellent ones. But what is the use of them if the students have no time to do any of them properly? I believe that leisure is an important factor in the development of a talent and a personality. As I heard a Principal say only last week, "I want my students to mature by living: at present they only survive by hurrying." This brings me to a mention of the social side of the life of the Royal Academy.

We have given a good deal of thought to this problem during the last twelve months, and the students themselves through their Committee have made a most useful contribution. In a non-residential institution it is far from easy to provide the opportunities that are desirable for the students to educate one another. We have had successful and enjoyable socials at which much talent outside the normal range of music has been employed, and I hope that in the future it will be possible to organize other activities which will bring the students together and provide a valuable addition to the life of the Academy.

We have had during the year a number of generous gifts and bequests for which I thank the donors. Instruments, music, books and pictures have been given to us, and we have bought for ourselves a very beautiful harpsichord which we propose to incorporate in our performances of 18th century music.

You will notice that some of our most interesting pictures have been hung on the walls of the Duke's Hall. I am very much interested in these records of the past, and I ask you to let me know if you hear of portraits of distinguished musicians coming

into the sale room. Too often these are lost sight of, or taken to America, which, from our point of view, is the same thing, and I should, if the opportunity occurred, do everything possible to acquire them for the Royal Academy of Music.

The present occasion is one on which I have the opportunity to express my appreciation of the work that is done for the Royal Academy of Music by all my colleagues in musical, domestic and clerical departments. We have, Ladies and Gentlemen, a devoted and dependable staff, and I am glad to take this opportunity of thanking them for their efforts.

In conclusion, I should like to say how enjoyable my first year has been, thanks to the kindness of my colleagues and the welcome that I have received from professors and students alike. I think I can say that the Royal Academy is in an active and healthy frame of mind, and that its work is developing on the right lines. I think I can say that it has had a good year. It is a serious matter for any institution to lose at the same time a Principal like Sir Reginald Thatcher and a Secretary who had served the institution for so long as Mr. Gurney Parrott. There were those, I am aware, who naturally felt when they heard of these losses that the Royal Academy was in for a critical period; but in any institution where people are trying to do their duty, in modern conditions of rising inflation and public pressure, every single day is a critical period, and I think the Royal Academy has survived its first twelve months of the changed conditions with noticeable vigour.

This is partly due to the success with which Mr. Stanley Creber has taken over the responsibilities of the Secretary's office, and I should like to express my own sense of gratitude to him. Owing to the changes that I have mentioned, a very special responsibility has rested this year upon Mr. Foggin, the Warden, and his assistant, Mr. Terence Lovett. I consider myself most fortunate to have had the loyal, experienced and skilful co-operation of Mr. Foggin, and I am glad to have this opportunity of expressing publicly my sense of what the Royal Academy and I myself owe to him.

SIR ARTHUR BLISS then distributed the Prizes and afterwards addressed the assembly :

Principal, Ladies and Gentlemen :

First let me say what a pleasure it is to be here. There is nothing nicer, if you are not receiving prizes yourself, than giving them away. The Principal has kindly suggested that I should say a few words, and I address them entirely to the students; and if I speak in nothing but platitudes, it is because platitudes sometimes have the ring of truth in them.

The first is about work. The musical world to-day is a tremendously competitive one. I don't think there have ever been in this country so many promising young pianists, instrumentalists and composers, and those who will make their mark in the future are those who work hardest here. I speak from a certain amount of experience, for I started myself to work too late; when I was at the age of the students here, there were so many other things that were of tremendous interest—physical vitality, personal relationships, what you might say Life with a big L, and I allowed these things to tempt me away from my real purpose of composing.

The most difficult thing for you to do when you are young is to concentrate on technical proficiency, but if you don't concentrate on it when you are here, you will be nowhere in the future. I am perfectly sure that now is the time when the mind is resilient enough to attain such a perfection—and all fine artists are perfectionists—as will carry you through the years, and also carry you into a job. When one of my daughters wanted to go on the stage I sent her to a famous actress for advice, and this actress answered in three words, in exactly the same three words that the great French actress in Henry James's novel "The Tragic Muse" spoke to the younger and eager aspirant : "Work—work—work."

And the second platitude is this : that it is no use (and the Principal dwelt on this as well) being too much of a specialist while you are here. You have got to broaden your base so that whatever pyramid you raise will rise high in the end. You have got to use

all your senses. You have got to try to take in as much as you can of the other arts, as well as other possible sides of music. In other words, if you are concentrating on the clarinet, there is no reason why you should not go into St. James's Square and study pictures. The Principal called it "character." Call it what you will. What you learn will be of the greatest use to you hereafter. "Much have I travelled in the realms of gold," said Keats on reading Homer. You must travel in the realms of gold, using all your five senses, in the great city of London.

And the third thing is, I specially say to those who do not win prizes, do not be discouraged. The artist, besides being a perfectionist, must be tough. He must shrug disappointment off. There are many days when you think "It's hopeless. Everyone else is more talented than I am. I shall never be anything." Those days pass.

There is also an item in every artist's life which we call luck, and I believe that in every artist's life there comes a slice of luck. Here is a story told by Jacques Thibaud about himself. He had a very hard time as a boy and made a living by playing in cafés in Paris, but after a time he had one bit of luck. He was seen by a well-known conductor in the café and put into the back desk of the orchestra. When he grew to be a young man, he wanted to be a soloist. He decided to risk it, and used all his savings by giving a recital. He found a young pianist who also felt keen. They wanted to give a recital not in Paris but in Berlin, because you can often return from a foreign country to your own with garlands. So they went to Berlin, which was then the capital of music in Europe. The agent said it was hopeless—they were two young unknown French musicians, and he could do nothing for them. If he arranged a recital, there would be no-one there and there would be no payment. But they went ahead, and, true enough, there was hardly a soul there when they began to play. After the first half of the concert, they were sitting in the artists' room during the interval when there was suddenly a great commotion in the hall. They could hear talking and laughing as though there were

masses of people there. Suddenly the agent came into the room and said "It's a miracle! You are saved! From now onwards you must play like gods!" When they went back into the hall, every seat was taken: it was the smartest audience they had ever seen, with famous people in it. They thought they were in a dream. They played, and got sufficient applause to be recalled. They thought it had been a mirage, but the agent said it was luck. That very night Joachim was to have given a farewell concert in a hall in the same building, and just before the concert, he fell ill and could not play. The rain was pouring down outside, and everyone had ordered their carriages for two hours hence, so there was only one thing to do—go to the other concert. That is a story that you can parallel in many careers if you read them—the story of the one piece of luck that comes, provided the person who has it seizes the opportunity.

The prize winners I congratulate on all they have done; and those who did not win prizes, I encourage them, and wish you all luck.

In proposing the vote of thanks to Sir Arthur Bliss, Mr. GOODHART-RENDEL spoke of the affection with which Sir Arthur's personality and attainments were regarded. He expressed gratitude for the excellent advice he had given and the considerable labour of giving the prizes, and said what a pleasure and privilege it had been to hear Sir Arthur's beautiful work performed by the students of the Royal Academy of Music in the composer's presence.

At the conclusion of the speeches a performance of Sir Arthur Bliss's Pastoral *Lie strewn the white flocks* was given by a special Choir and Orchestra, with Diana Rees and Norman Knight as soloists, under the conductorship of Frederick Jackson.

Concerts

STUDENTS OF ANTWERP ROYAL CONSERVATOIRE—

May 31. Prelude and Fugue in E minor for Organ, *Bach* (Camille d'Hooghe); Cantata for Soprano and Organ, *Buxtehude* (Liane Jespers, Camille d'Hooghe); Choral II for Organ, *Franck* (Camille d'Hooghe); Poems with musical illustrations by *Flor Peeters* (Simonne Schellens); "Speculum Vitae" for Soprano and Organ, *Flor Peeters* (Liane Jespers); "Dieu parmi nous" for Organ, *O. Messiaen* (Camille d'Hooghe).

ORCHESTRAL CONCERT—June 5. Conducted by THE PRINCIPAL. Overture and Dances, *Handel arr. Thomas Armstrong*; "Exultate, Jubilate" *Mozart* (Antonina Child); Concerto for Clarinet and Orchestra, *John Veale* (Thomas Kelly); Overture "Bartered Bride" *Smetana*; Concerto in A minor for Violin, Cello and Orchestra, *Brahms* (Meyer Stollow, Gwenda Milbourn).

CHAMBER CONCERT—June 14. Quartet in F, Op. 135, for Two Violins, Viola and Cello, *Beethoven* (Miles Baster, Kenneth Sillito, Alexander Taylor, Keith Harvey); Divertimento for Flute, Oboe and Clarinet, *Malcolm Arnold* (Lorna Race, Susan Hill, Keith Pearson); Quintet in E flat minor for Piano, Two Violins, Viola and Cello, *von Dohnányi* (Bedana Chertkow, Lyndal Edmiston, Andrew McGee, David Stobbart, Christopher Irby).

SECOND ORCHESTRA—July 10. Conducted by MR. MAURICE MILES and members of the Conductors' Class: Margaret Donovan, John Manduell, Michael Bush, Donald Guthrie, Alan Haigh. Overture "Prometheus" *Beethoven*; Symphony V (2nd movt.) *Dvorak*; "Nachtmusic" (1st movt.) *Mozart*; Symphony in C (3rd movt.) *Schubert*; Symphony in G (1st movt.) *Haydn*; Air from "Magic Flute" *Mozart* (Barbara Howson); Concerto for Piano and Orchestra (2nd and 3rd movts.) *Grieg* (Georgina Smith); "Tragic" Overture *Brahms*.

Antwerp Exchange Concert

by E. R.

On a lovely May morning the Secretary of the Academy bade us goodbye and wished us good luck as we started out on yet another Exchange Concert, this time to Antwerp.

On our arrival at Antwerp we were met by one of the Professors of the Conservatoire and a charming lady, Madame Smits. She took the two men-students with her and the two girls were the guests of Madame and Monsieur Scapus.

That evening the students were taken sight-seeing by car and ended up in one of the many open air restaurants.

The next morning we met for rehearsal in Het Rubenshuis. This is the house in which Rubens lived during the 17th Century and which has been reconstructed since the war. Many of Rubens' famous pictures have been lent by their owners to furnish the rooms, and an atmosphere of peaceful beauty pervades.

During the afternoon we did some window shopping and at 8.0 p.m. we met in the Artists' Room (Rubens' Dining room) where the students were introduced to Mr. Peeters, the Director of the Conservatoire, and to Professeur Laurent who is responsible for the Exchange Concert arrangements.

A more appreciative and delightful audience would be hard to imagine. The programme was as follows:

Vereniging van leerlingen en oud-leerlingen van het Koninklijk Vlamas Conservatorium van Antwerpen RUBENSHUIS.

Woensdag 16 Mei 1956 te 20.30 U.

RUILKONCERT

ELISABETH SIMON, *zang*; R. SHERLAW JOHNSON, *piano*; MILES BASTER, *viool*; DAPHNE DOWN, *klarinet*. *Laureaten van de Royal Academy of Music (London)*.

PROGRAMMA

Sonata No. 4 in D, viool *G. F. Händel*; "The Blessed Virgin's expostulation," zang *H. Purcell*; Bagatelles, piano *Alan Rawsthorne*; Twee Preluden (mss), piano *R. Sherlaw Johnson*; Sonata in Es, Opus 120, No. 2, clarinet en piano *J. Brahms*; "Come, sing and dance" *Herbert Howells*, "My true love hath my heart" *John Ireland*, "Waly, waly" *Benjamin Britten*, "Love's philosophy" zang *Delius*; Suite, viool, clarinet en piano *Darius Milhaud*.

[Voor het seizoen 1956-1957 zijn ruilconcerten vastgesteld met de Conservatoria van München, Stuttgart, Parijs, Geneve, Lausanne, Den Haag en Amsterdam.]

The students gave a truly excellent performance. Elisabeth was asked for an encore, and the Trio played the last movement of the Milhaud Suite again, to much applause.

No doubt it was only my fancy, but I definitely saw a smile of pleasure and amusement in the eyes of the well-known picture of "De Burgher" which looked at us from the wall, as this delightful dancing melody filled the lovely Hall.

The applause was most flattering as were the criticisms of the concert in the Antwerp papers the next morning.

There was a supper party in our honour where we met the English Consul and his wife among many other interesting people.

The kindness and hospitality shown us were quite overwhelming, and we felt sorry indeed to leave early the next morning. We managed an hour in Brussels, just time to visit the beautiful Grande Place surrounded by the gracious 16th Century Town Hall and Municipal buildings, with the flower stands in the middle making a riot of colour. Time seemed to have slowed down and the Present became the Past.

The return journey was cheerful and the students felt not a little proud to think that they had been chosen to represent their *Alma Mater* and that they had done their best to uphold the reputation and tradition of the Royal Academy of Music.

A British Musician on the Continent

by Alan Bush

My first journey abroad took place in 1926. I was then playing with the violinist, Florence Lockwood, who had studied at the R.A.M. with Rowsby Woof. We gave two sonata recitals in Berlin, introducing works by Bax, Delius, Ireland, Moeran and myself, as well as Bloch and Pizzetti. We were quite unknown there; but the agent managed to fill the hall with a paper audience, and a few people paid to come in, attracted by the unusual programmes.

After this beginning my association with continental musical life continued. I studied in Berlin from 1928-31, and appeared in Prague, Paris and Moscow during the 1930s. Since the second world war I have visited Paris, Rome and Vienna for performances of my works, and conducted concerts and broadcasts in all the European People's Democracies except Albania, which I have not visited so far. Since 1951 I have made many journeys to the German Democratic Republic, thus renewing my acquaintance with German musicians and public after an interval of 20 years.

One of the first things which strikes a musician visiting an East European country is the warmth and friendly reception you experience from the musicians themselves. You are usually met at the railway station by representatives of the orchestra or broadcasting studio, not infrequently by the music director himself; or your hotel bedroom is made festive with a bunch of flowers, sometimes sent from the mayor of the town with a politely inscribed card of welcome. Great trouble is taken to interest the public in advance in the concert. As a result the seats are often sold out long in advance, whether the items of the programme are familiar to the public or not. Thus the necessity of framing the programme to include only classical favourites does not arise. At first, in my anxiety to introduce as many of the works of my fellow British composers as possible, I used to fill the programmes entirely with their works. Recently I have

adopted a more sensible policy, combining the known with the unknown, thus making the concert more enjoyable to the public and less of a strain to the orchestra.

In these countries lavish state and municipal subsidies make rehearsal conditions very favourable. For an orchestral concert five rehearsals of three hours, sometimes of four hours duration, are usually allotted. Months are spent in the mounting of a new operatic production. For the première of my second opera, *Men of Blackmoor*, to be given in November of this year at the German National Theatre in Weimar, there will be 33 stage rehearsals of four hours each, the last six or more with orchestra, which will have been most carefully prepared in advance.

British music is very little known up to now on the continent. None of our composers, not even Purcell nor Britten, is played other than extremely seldom. Elgar is a name only to most people, and the same is true of our established composers of the present day. During the last ten years I have conducted quite a number of works by Elgar, Vaughan Williams, Bax, Delius, Ireland and Walton, which were all first performances in the city or provincial town where the concert took place. Even such a famous work as the Elgar Violin Concerto will receive its first performance in Weimar, one of the historic musical centres of Germany, when I conduct it in November.

The public receives such works well on the whole, though I have sometimes drawn a blank. One of the greatest successes I ever had was with the Fifth Symphony of Vaughan Williams in Leipzig; on the other hand his beautiful *Tallis Fantasia* for string orchestra was a failure in Varna (on the Black Sea) in the year 1949, partly perhaps on account of a mediocre performance by the orchestra there, which had only been founded six months before. This work was, however, deeply appreciated at one of my concerts in Budapest.

Working in the secure conditions of a generously subsidised and expanding musical life, professional musicians in the People's Democracies are free from economic worries or fears for their old

age, since all are eligible for pensions. This security enables them to concentrate on their art, and it is a real pleasure to prepare for a concert in such conditions. The guest conductor, unless he is overbearing or inefficient (or both), gets the friendliest response from both players and resident conductor, from the first moment of introduction at the initial rehearsal to the farewells after the informal supper which often follows the concert. In such circumstances new works, as well as classical masterpieces, have a most favourable chance of success with the public, and thus the power of music to promote friendship and understanding between the peoples of the world can be happily exercised.

Presentations to Retiring Professors

On July 4, at a Sherry Party given by the Principal and Mrs. Armstrong to which all Professors and wives/husbands were invited, presentations were made to five retiring Professors. Subscriptions were received from the Professorial and Administrative Staffs and the proceeds were equally divided. *R.A.M. Magazine* is happy to comply with a request that it should convey the thanks of those concerned. Mr. Withers writes:—

Having unfortunately missed the Reception given to the Professors leaving at the end of last term I am hoping that space can be found in the Magazine for these few lines to express my grateful thanks to those Professors who subscribed to a farewell gift to me—a gift I intend to devote to the purchase of a water-colour which will serve as a lifelong remembrance of their generous action and of my affection for them all.

Mr. Herbert Withers was also the recipient of a gift from past and present members of the Chamber Music Classes. The presentation was made by one of the students, Meyer Stelow, and took the form of the Skira volumes *Great Centuries of Painting*.

Mr. Marcus Thomson received a very handsome silver cigarette box, suitably inscribed, which was given by his colleagues on the Singing Staff.

R.A.M. Club Dinner

The Annual Dinner of the Royal Academy of Music Club was held on Thursday, June 14 at the Connaught Rooms. Among the large and distinguished company were :—

Dr. and Mrs. Greenhouse Allt, Dr. H. D. Anthony, Sir Ernest and Lady Bullock, Mrs. Moir Carnegie, Sir Edmund and Lady Compton, Mr. and Mrs. Edric Cundell, Sir Gavin and Lady de Beer, Mr. and Mrs. John Denison, The Rev. and Mrs. J. B. Harrington Evans, Capt. and Mrs. Hays, Sir Percy and Lady Hull, Sir T. Gilmour Jenkins, The Hon. Antony Lyttelton, Mr. and Mrs. L. H. Macklin, The Very Rev. Dr. and Mrs. Matthews, Sir Benjamin and Lady Ormerod, Professor Edna Purdie, Councillor and Mrs. Robert H. Sharp, Mr. and Mrs. H. Temple-Smith, Sir Reginald and Lady Thatcher, Mr. and Mrs. Graham Wallace, The Hon. Sir T. Clifton and Lady Webb, Miss Seymour Whinyates, Miss Anona Winn.

The two loyal toasts of *Her Majesty The Queen* and of *H.R.H. The Duchess of Gloucester* (President of the R.A.M.) were proposed by the Chairman, Professor Peter Latham, President of the Club.

In proposing *The Royal Academy of Music and the R.A.M. Club* Mr. JOHN DENISON made happy use of Mozartian analogies, suggesting that musicians cannot get together for exchanging ideas too much. In his reply Professor Latham endorsed that view and announced that in place of the customary entertainment there would be an interval for informal social intercourse. THE PRINCIPAL then in a felicitous speech proposed the toast of *The Guests* and reply was made by MR. EDRIC CUNDELL, stressing the point of friendly relationship always existing between R.A.M., R.C.M., G.S.M. and T.C.M.

Lionel Tertis's 80th Birthday

Lionel Tertis is celebrating his 80th birthday (which falls on December 29) by making his first air journey to America, where he will tour, demonstrating his Tertis model viola. His friends and admirers at R.A.M. will join in congratulating him on his continued activity at four-score years.

Professorial Staff

SIR WILLIAM MCKIE has been elected President of the Royal College of Organists for the ensuing year. He will also preside over the International Congress of Organists to be held in London in August 1957.

Opera

"Riders to the Sea" R. Vaughan Williams

"A Dinner Engagement" Lennox Berkeley

CAST (Principals) :— Gloria Jennings, Jeffrey Taylor, Elizabeth Jones, Diana Cooper, Gillian Knight, Antonina Child, Cecilia Elsworth, Peter Newton, Dorothy Perry, Gillian Thomas, Margaret R. Smith, Constance Hanson, Edward Darling, David Nash, Shirley May, Irene Robinson, Denise Painter, Diana Rees.

CONDUCTOR : TERENCE LOVETT

PRODUCER : DOROTHY PATTINSON

Don Giovanni Mozart

CAST (Principals) :— Jeffrey Taylor, Patricia Kent, Gerald Britnell, Derick Davies, Edward Darling, Ursula Connors, Mary Hampshire, John Gibbs, Elizabeth Simon, George Macpherson, Peter Newton, Joyce Barker, Audrey Attwood.

CONDUCTOR : MYERS FOGGIN

PRODUCER : DOROTHY PATTINSON

[The Editor regrets that usual critiques of performances were not available when going to press.]

Presentation to Mr. and Mrs. Ernest Read

Ernest and Helen Read received a great ovation from a packed Royal Festival Hall audience on May 31 when the 30th Birthday Concert of the L.J.O. was held in the presence of H.R.H. Princess Alexandra and many distinguished guests including Sir Arthur and Lady Bliss and the Principal and Director of R.A.M. and R.C.M. After the concert a Presentation of a Television Set was made to Mr. and Mrs. Read by the orchestra's President, Sir Adrian Boult, together with a book containing some hundreds of signatures from all who had subscribed, which included past and present members of both orchestras, the choir, orchestral summer course and associate members. In their "thank you" speeches both Ernest and Helen Read stressed what pleasure the work had brought them and how greatly they valued the warmth of affection being shown.

It was a particularly happy coincidence that Mr. Read's name should have appeared in the Birthday Honours List published that same day, and the musical world has felt real satisfaction that his pioneer work in the establishment of Youth Orchestras should have received this public recognition from Her Majesty.

N.N.

Births

TROLLOPE—On January 14, 1956, to Diana (*née* Thatcher) wife of H. M. Trollope, a son—James Reginald, brother for Penelope and Eleanor.

DUSSEK—On April 26, 1956, to Molly (*née* Lowe) wife of John Dussek, a daughter—Gillian Mary.

BOSWELL—On July 6, 1956 at Midsomer Norton, to Joan (*née* White L.R.A.M.) wife of David R. Boswell, B.D.S., a son—Andrew Philip, brother for Robert.

Marriages

OVENDEN—BAGG—In September, 1955, Diana Ovenden to Charles Bagg, M.A. (Cantab.), L.R.C.P., M.R.C.S., D.P.M.

WESTON—FERGUSON—On July 28, 1956 at St. John's, Northwood, Muriel Mary Weston to Bernard Arthur Ferguson.

BROOKE—LAWFORD—On August 4, 1956, Jenifer Brooke to Timothy Lawford.

RICHARDSON—RICHES—On August 18, 1956, Phyllis Jill Richardson of "Chycarne" Twyford, Hampshire, to Anthony Lothian Snaith Riches.

ADAMS—MAYBOURN—On August 28, 1956 at Emmanuel Church, Plymouth, Gloria Adams, G.R.S.M., L.R.A.M. to Chief Officer Ralph Maybourn, M.N.

In Memoriam

The death of Alice Mary Gibson (*née* Curtis), widow of Alfred Gibson, occurred on May 30 in a Hampstead nursing home in her 102nd year. She was a private pupil of Sterndale Bennett for some time. When her father died she became a student at the Tenterden Street R.A.M. in 1872, and was a pupil of Mr. Frederick Westlake and Signor Randegger. She was contemporary as a student with Marie Tempest, Tobias Matthay, Arthur Sullivan, William Shakespeare and Henry J. Wood. There she won her bronze and silver medals and certificate, was a *Potter Exhibitioner* and won the Sterndale Bennett prize in 1874. She was a favourite as accompanist to Randegger's pupils. On leaving the R.A.M. she joined the staff of the Ladies' College, Cheltenham as Senior Piano Mistress when Miss Beale was Headmistress. During this period she lived with Mrs. Charles Dickens.

She gave recitals and played at Chamber Concerts at the Rotunda, Cheltenham. At one of them she met her husband, Alfred Gibson whom she married in 1885. This was an ideal partnership in every way. I shall never forget the sonata playing of Alice and Alfred Gibson on Sunday evenings in Canfield Gardens.

She was history in her 102nd year; she recalled having heard Liszt on his last visit to London. She heard Gladstone speak in the House on the Irish question and was held up as a small child to see Disraeli coming home bringing "Peace with honour." She remembered Germans being called home to fight in the Franco-Prussian war.

M.B.G.

R.A.M. Club

Alterations to List of Members

Town Members

- Brazier, Mrs. (Monica J. Bing) 58 Reddodown Road, S. Coulsdon, Surrey (*insert*).
Britton, Frank, 8 Reynolds Close, N.W.11 (*change*).
Churchill, Mrs. C. R. (Jean Alexander) 93b Froggnal, N.W.3 (*insert*).
Clwyd, Lord, 43 Campden Hill Square, W.8 (*change*).
Cummings, Henry, 16 Brunswick Mews, Great Cumberland Place, W.1 (*change*).
Ferguson, Mrs. M. M. (Muriel Weston) 82 Woodford Crescent, Pinner, Middx. (*change*).
Harris, Richard G., Mill Hill School, Mill Hill Village, N.W.7 (*insert*).
Hough, Mrs. M. (Margery Dickeson) 36 Grennell Road, Sutton, Surrey (*insert*).
Letts, Mrs. A. E. (Audrey Dunning) 12 Grove End House, N.W.8 (*change*).
Lickley, June D., Montana, Sanderstead Road, Sanderstead, Surrey (*insert*).
Scott, Winifred (Mrs. R. Wood) 35 Leaside Crescent, N.W.11 (*insert*).
Shenstone-Gilbert, Mrs. J. W. (Phyllis Norman Parker) The White House, The Drive, Rickmansworth, Herts. (*change*).
Towfig, Mrs. A. (Barbara A. Joyce) 89 Overhill Road, E. Dulwich, S.E.22 (*insert*).
Wood, Robin, 35 Leaside Crescent, N.W.11 (*insert*).
Woods, Beryl, 108 Baker Street, W.1 (*insert*).

Country Members

- Bagg, Mrs. Diana (Ovenden) Whitehill Close, Whitehill Road, Hitchin (*change*).
Bennett, S. Margaret, 38 Adelaide Crescent, Hove, Sussex (*change*).
Cane, Mr. Ivan A., 46 Beeches Close, Saffron Walden, Essex (*change*).
Carter, Mrs. K. M. (Kathleen Walker) Brewery Common, Mortimer, Berks. (*change*).
Clarke, Mrs. Marie L., Netherton House, 59 Nightingale Road, Rickmansworth (*change*).
Dale, Miss Paulnine, Field End House, Magpie Lane, Coleshill, Amersham, Bucks. (*change*).

- Dussek, Mrs. (Molly Lowe) "Redcot" Marston Road, Sherborne, Dorset (*change*).
Hann, Miss Bertha, Fairfield Lodge, Fairfield, Farnham, Surrey (*insert*).
Lamont, Mrs. B. M., 4754 Queen Mary Road, Apt. 30, Montreal P.Q. Canada (*change*).
Leeshaw, Mrs. M. F., Beechwood Cottage, Dunsmore, Nr. Wendover (*insert*).
Mackay, Mr. Leslie B., 248 Maidstone Road, Chatham (*change*).
Maybourn, Mrs. (Gloria Adams), 35A Pasley Street, Stoke, Plymouth, Devon (*change*).
Nicholas, Mrs. G., 11 Downshire Square, Reading, Berks. (*change*).
Pirani, Mr. Max, Friends Cottage, South Harting, Petersfield, Hants. (*insert*).

Overseas Member

- Blofeld-Moody, Mrs. W., c/o A & N.Z. Bank, King William St., Adelaide, S. Australia (*change*).

R.A.M. Club

Annual General Meeting

As this issue of *R.A.M. Magazine* goes to press, notice of the Annual General Meeting on October 26 is given. MR. HERBERT WITHERS is nominated as the new President for 1957 and retiring members of the Committee, Alban Jeynes, Hugh Marchant, Brian Nash and John Pauer are ineligible for election for a year. The Social Meeting, at which some members of the R.C.M. Union will be our guests (in celebration of their Jubilee), will follow at 7.45 p.m. and MR. JIMMY EDWARDS will provide the programme.

Notes about Members and Others

NORMAN DEMUTH has been nominated *Chevalier de la Légion d'Honneur*. His *Sonate de Printemps* for violin and piano was played at the Société Nationale in Paris on February 2. He judged the House Music Competitions at Brighton College on March 22 and 24. His Quartet for flute, violin, cello and piano was performed for the second time in Paris on June 20, having previously been played in Valencia, Castellano, Pamplona,

Sama de Langreo and Madrid. On July 26 he gave a Talk on B.B.C. West Region on Sir Dan Godfrey. It was the occasion of the 17th anniversary of the conductor's death.

MARJORIE DEMUTH (*née* Hardwick) played Bach, Chopin and Ravel at a concert given in St. Wilfred's Church, Bognor Regis on May 9.

PATRICIA EVANS gave an organ recital on July 1 at the British Embassy Church in Paris and one on *Radio Télévision Française* on July 5.

DR. DOUGLAS HOPKINS has been appointed musical director of St. Felix School, Southwold.

MALCOLM TYLER, who for the past three years has been Assistant Organist of Canterbury Cathedral, has been appointed director of music at King's College, Taunton.

NORMAN ASKEW has been appointed by H.M. The Queen to be organist of the Chapel Royal, Hampton Court Palace, in succession to Dr. W. J. Phillips, M.V.O.

MYERS FOGGIN has been re-elected Chairman of the Honorary Committee of Management of the Royal Philharmonic Society and Hugh Marchant has been elected a member of the Committee.

YORK BOWEN's new Concerto for horn, string orchestra and timpani was recently broadcast on Home Service with Dennis Brain as soloist.

ROSE SYMONDSON produced in action and costume Coleridge Taylor's *Hiawatha's Wedding Feast* and *The Death of Minnehaha* at Our Lady's Convent High School, Stamford Hill on July 11 and 12.

MARTIN TEASDALE BURKE recently judged the annual piano competitions at Radley College.

WINIFRED RADFORD wrote the libretto for Antony Hopkins's one-act opera *Ten o'clock Call* which was performed for the first time at the Cheltenham Festival in July. She was appointed professor of singing and the interpretation of French Song at the Guildhall School of Music last autumn.

DAVID CUTFORTH, who has been appointed conductor of the Maidstone Orchestral Society, sends us details of a competitive scheme very successful under his direction. He found it easy to operate and thinks it might be equally valuable to other enterprising societies. Sponsored by the orchestra, a prize of ten

guineas and a first performance was offered for the best new work. Fifteen entries were received in this first design for encouragement of young composers.

BERKELEY MASON's new opera *Ruth* (Libretto by Eric Crozier) was produced by the English Opera Group at the Scala Theatre on October 2. The title role was sung by Anna Pollak.

MURIEL KEMP's pupils' recital programme (given in July) brings us striking evidence of the vitality and extent of her teaching in Truro. The utmost variety was shown in a long programme embracing piano music of all sorts—solo, duet, two-piano and even piano-quartet. Miss Kemp assisted at a second piano in some items and Anna Lightbown played solos. Proceeds were in aid of Dr. Barnardo's Homes.

BRIAN GOODWIN writes at length from Pietermaritzburg to tell us of his multifarious activities there. He has been appointed Director of Music and Organist at Cordwalles Preparatory School where the number of piano pupils has doubled. L.P. records of his Carol Service have been made and he has instituted an annual Passion Music Service. Lecture-recitals for International Arts League of Youth in Durban and to S.A. Society of Music Teachers on Church Music, regular recitals, broadcasts, organ-openings and the daily run of teaching provide constant enjoyable work. He also assists John Hodgson, another ex-student of R.A.M., at his Summer Music School at Michaelhouse. He concludes with warm greetings to all his Academy friends.

PRIAULX RAINIER sends news of recent performances of her works *Requiem* (new) Victoria and Albert Sunday Concert, April 16; 3rd Programme Broadcast, May 16; Aldeburgh Festival, June 19 (Peter Pears, Purcell singers under Imogen Holst). *Six Keyboard Pieces*, Wigmore Hall (Noel Lee) March; Radio Diffusion Française; Dartington summer School, August; Berlin October (Hans Kaul). *Sinfonia da Camera* Lausanne Radio, September 13; Cape Town (Hugo Rignold) September 29. *Three Greek Epigrams*, Wigmore Hall, September 19 (Miriam Burton); Bradford, September 20 (Joan Hammond). *Dance of the Rain* (Guitar and Tenor) Dartington, August (Hugues Cuenod, Julian Bream). *Cycle for Declamation*, (Hugues Cuenod) Zurich Radio, June.

IRENE ROBINSON and John Wills performed (on the Third Programme) *Trois Rondels de Charles d'Orléans* by Norman Demuth on October 9. Mr Demuth's two recorded Talks on

Musique Française Oreille Anglaise were transmitted on the National Programme of the French Radio on October 15 and 22.

EDNA GRAHAM obtained first prize in the soprano class at the International Vocalistic Competition held at 's-Hertogenbosch (Holland) September 16—19. 125 vocalists from 17 different countries entered and Roy Henderson was a member of the jury.

ERIC COATES's seventieth birthday was celebrated on September 25 by a concert given at Nottingham by the combined B.B.C. Concert and Midland Light Orchestras, conducted by Stanford Robinson and Mr. Coates.

ERRATUM—ELIZABETH EVANS wrote in July to correct a regrettable mistake in our previous announcement of her engagement to Beric Graham Smith. She told us that her marriage was to take place in August and that she would then return to London.

New Publications

"A Musician's Life: Alfred Gibson" By his Son (Frederick Books)

Sonatina for Piano Duet (Joseph Williams) *Norman Demuth*

Three Preludes on Themes by Orlando Gibbons for Organ (O.U.P. *Eric Thiman*)

Occasional Overture for Orchestra (O.U.P. Hire) *Phyllis Tate*

"Cobwebs" 'a quiet carol for 8-part voices' (J. Williams) *Greville Cooke*

Concerto for Violin and Orchestra Min. Sc. }
Overture "Edinburgh" for Orchestra } (Novello)
Seek the Lord Anthem S.A.T.B. and organ } *Arthur Bliss*

"Music and Musicians" (National Book League) *Alec Robertson*

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to Westwood, Hangersley, Ringwood, Hants.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

Annual Bulletin

The annual bulletin of the American Society of
Microscopists, published by the American
Microscopical Society, is a valuable
source of information for all those
interested in the study of the
microscopic world.

Microscopy

The American Society of Microscopists
is a non-profit organization devoted to
the advancement of the study of the
microscopic world.

The society's primary purpose is to
promote the study of the microscopic
world and to disseminate information
about the same.

The society's activities include the
publication of the annual bulletin,
the holding of annual meetings, and
the organization of field trips.

The society's membership is open to
all those who are interested in the
study of the microscopic world.
The society's membership is divided
into several classes.

The society's membership is divided
into several classes. The first class
is the regular membership, which
costs \$10.00 per year. The second
class is the student membership, which
costs \$5.00 per year. The third class
is the life membership, which costs
\$100.00.

The society's membership is divided
into several classes. The first class
is the regular membership, which
costs \$10.00 per year. The second
class is the student membership, which
costs \$5.00 per year. The third class
is the life membership, which costs
\$100.00.

The society's membership is divided
into several classes. The first class
is the regular membership, which
costs \$10.00 per year. The second
class is the student membership, which
costs \$5.00 per year. The third class
is the life membership, which costs
\$100.00.

The society's membership is divided
into several classes. The first class
is the regular membership, which
costs \$10.00 per year. The second
class is the student membership, which
costs \$5.00 per year. The third class
is the life membership, which costs
\$100.00.

The society's membership is divided
into several classes. The first class
is the regular membership, which
costs \$10.00 per year. The second
class is the student membership, which
costs \$5.00 per year. The third class
is the life membership, which costs
\$100.00.

The society's membership is divided
into several classes. The first class
is the regular membership, which
costs \$10.00 per year. The second
class is the student membership, which
costs \$5.00 per year. The third class
is the life membership, which costs
\$100.00.

The society's membership is divided
into several classes. The first class
is the regular membership, which
costs \$10.00 per year. The second
class is the student membership, which
costs \$5.00 per year. The third class
is the life membership, which costs
\$100.00.

The society's membership is divided
into several classes. The first class
is the regular membership, which
costs \$10.00 per year. The second
class is the student membership, which
costs \$5.00 per year. The third class
is the life membership, which costs
\$100.00.

The society's membership is divided
into several classes. The first class
is the regular membership, which
costs \$10.00 per year. The second
class is the student membership, which
costs \$5.00 per year. The third class
is the life membership, which costs
\$100.00.